

**How to become successful teachers of the art of
dancing in conjunction with how to manage a favor-
german, by Prof. H. N. Grant ..**

HOW TO BECOME SUCCESSFUL TEACHERS ...OF THE... ART OF DANCING ...IN
CONJUNCTION... WITH HOW TO MANAGE A FAVOR-GERMAN

...BY... PROF. H. N. GRANT, BUFFALO, N. Y.

PRICE, ONE DOLLAR.

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KRAFT & STERN, PRINTERS. 365 WASHINGTON ST., BUFFALO, N. Y.

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Sent to Librarian of Congress, October 14th, 1893.

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INTRODUCTION.

My subject, "How to make a success of teaching the art of modern hall room dancing," will be a word-picture, so to speak, illustrated with diagrams of the various exercises used by me in instructing pupils, in which I shall endeavor to explain the actual methods which, after considerable study, I have adopted as being easy of comprehension, readily committed to memory, and securing the best results to those following my directions conscientiously, consistently and regularly.

They are the fruits of a long experience, which has enabled me to combine the most salient points of the best known systems, and my success has been such that I can consistently claim to be able to outline a formula which has never failed with me to give entire satisfaction.

One of the chief reasons for the limited number of capable instructors of our art is a disposition on the part of each of them to regard the system he or she uses, as the only correct one. I may, perhaps, have a spice of conceit myself, but I am always learning, and willing to learn. I study much harder than any of my pupils; expect to always do so, and am constantly receiving or formulating new ideas.

Progression, which is one of nature's first laws, I am a strong advocate of, and if teachers of dancing would be more liberal in their views, and be willing to exchange suggestions pertaining to the progress of teaching, and the results achieved by particular methods, the outcome, both for themselves and their patrons, could not but be beneficial.

I am perfectly willing to admit that there are many things which I am not—one of them being an author—but as an exponent, teacher and instructor of the art of dancing, I feel I can say without any egotism, that I understand my profession, and I am willing to stand any test that may be proposed.

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It will be my aim to make this work as brief as possible, and, should it meet with approval, it would be gratifying to me to receive any suggestions that may occur to the reader.

My work is based upon reason and good, sound common sense, and I can safely assert that I will forfeit one thousand dollars (\$1000), if I make a failure of teaching any lady or gentlemen, having the free use of their limbs, to waltz; and I will further add that any member of the profession who is struggling for patronage, will, by following the course mapped out in this work, rise above all difficulties in that respect, as a good dancing master is never out of employment, and, instead of looking for patronage, it will be seeking them.

It is not my intention to fill these pages with what I have done or 4 what I can do, but with this short preamble I will proceed to expound the theories which I have found to work out so admirably in practice.

In conclusion, I will ask the reader to give my ideas a fair trial, and success and prosperity will, I am sure, crown their efforts.

CLASS INSTRUCTION (CITY).

In conducting a city class, large or small, to which new pupils are from time to time being added, the ingenuity of the master is frequently severely taxed to know how to sustain the interest and impart further instruction to those who are somewhat advanced, without neglecting the novices or permitting them to waste their time in merely watching the others. As, to a large extent, this is a much vexed question with pupils and preceptors, I shall endeavor to give special attention to it.

OPENING THE CLASS.

In the first place, at the opening of the class, the five positions, forward and backward, pertaining to social dancing, should be taught, but I deem it unnecessary to spend too

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much valuable time on them every evening, as they become monotonous to those who have acquired them, and the class is liable to lose interest in the work.

The bow and courtesy should not be forgotten.

Pay particular attention to those desiring a more explicit explanation of the exercises, and take pains with those who may be somewhat dull of comprehension; it is much more creditable to succeed with a slow pupil than with one who is bright and apt.

Make it a rule to admit no spectators to adult classes, and see that it is rigidly enforced, and you will gain patronage in the end, as spectators always embarrass the pupils.

If advanced dancers desire to attend a practicing class, give them to understand they must place themselves on a level with beginners for the evening, going through the exercises introduced, so that all will be on the floor when called for practice.

If a class is properly managed, ten minutes out of two hours and a half is sufficient rest, as the work may be so arranged, changing from one class of movement to another, that rest will be actually obtained while practicing, and your class will not feel at all tired, and be surprised to find how quickly the evening has passed.

Impress on them the necessity for application, and when they recognize the great importance of constant practice, they will be more eager to work, and rapidly overcome the first difficulties which so often discourage the beginner.

Country classes are managed with more ease, as the attendance 5 as a rule is regular, the same pupils meeting at every session, and can be advanced together.

Set your time for beginning the lesson, and commence teaching if you have but one pupil, and they will soon see the importance of being on time.

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If you open a class, and have but one set, go on with your teaching and give a satisfactory lesson, and it will soon grow. You can interest seven or eight pupils as well as seventy-five.

Don't get discouraged, is what I practice and preach.

PRIVATE LESSONS.

First Lesson —In giving private lessons the instructor should use judgment in choosing proper exercises to meet the requirements of the pupil, as some pupils find considerable difficulty in mastering certain movements which others find no difficulty in comprehending and executing.

It has been my experience that gentlemen have more trouble in acquiring the art of dancing, than ladies, from the fact that they have to gain the knowledge of guiding their partners, where it is not absolutely necessary for the lady to do so, but if both are accomplished dancers, the gentleman is not conscious of leading the lady, or the lady of being led, both moving as one.

We will suppose the pupil to be a gentleman, although the same course of instruction should be pursued for the lady, but with the diagrams figured differently, as the gentleman's first movement is backward, and the lady's forward, as will be shown by diagrams for the lady.

Consider the point of independence, and instead of trying to dance with him on the first or second lesson (which might lead him to believe he was making rapid progress, and would be a mistake), make him work on the diagrams, which may be made temporarily with chalk, or if your hall is used for your own work exclusively, may be painted on one side, or across the end.

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You can teach a pupil the correct waltz step by this method in one lesson, and then comes the practice for perfection in rotary movements and leading.

To try the ability of your pupils, make several marks upon the floor, thus—

1.

and let them try the following movements:

Exercise No . 1.—Stand them in the first position on two marks (O O) at one end.

Step with right or left foot as the case may be, to the first X, and slide the other foot on to the same mark, taking the foot that made the 6 first step quickly from the floor. Then step to the next one, and continue the movements in one direction, counting 1-2, and on the second count, have the foot that made the count of 1, raised up ready to step again.

These movements must be acquired in both directions, and is termed the Chasse, and for the sake of practice, may be exaggerated, *i. e.* , after making the first step, slide the other foot into the place of it, or even past it, one displacing the other.

With this exercise, you can decide upon the ability of your pupils on their making the first two movements.

The Chasse is the most essential to the general order of round dances, and the pupil must be made to realize the fact.

After exercise No. 1 has been mastered, which, if your pupil is apt, will take but a few minutes, place them on exercise No. 2, which gives the waltz step in a stationary position, the feet moving as they would to turn toward the right. Make your pupil practice it thoroughly, as movement must be acquired before steps can be put together

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A diagram about fourteen inches square, and figured on the corners, as shown in the illustration, should next be drawn.

No. 2.

Let your pupil stand on 5 with left foot, and 6 with right, and back toward the square so that the left foot may move directly backward, and give these directions:

Step straight back to 1 with left foot. Let the right follow the cross line to 2. Close the left to 3.

The pupil will now be standing on 2 and 3 with the figure 4 in front, and have executed one waltz step, omitting the chasse.

Step forward with the right foot to figure 4.

Left the left follow the cross line to figure 5.

Close the right to 6.

The six movements are equal to two bars of waltz time, or two waltz steps, which constitute one full turn when used in a rotary position.

The step has been simply walked so far, and now must be executed with the chasse movement for the third count, which makes the step complete.

Don't let your pupil worry about hopping, or sacrifice the chasse for fear of awkwardness.

The movements recapitulated .

Step back with left foot to 1.

Carry right on the cross line to 2.

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Slide the left completely into place of right, taking and holding right up.

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The step is finished with right foot raised from the floor, which must be kept to begin the next movement, which is forward.

Step forward with right foot to 4.

See that the left foot follows the cross line to 5.

Next let the right foot slide into place of left, raising and holding left foot up to begin the next movement, which is a repetition of the first.

Make them practice this faithfully, as it is the foundation, and the actual movement used in turning.

Diagram No. 3 will give the practice for the reverse, or turning toward the left.

No. 3.

Stand the learner on the figures 5 and 6, which are on the opposite corner to diagram No. 2, with the square at back and to their left.

Then a step backward with right foot to 1 must be taken.

Let the left foot follow the cross line to figure 2.

Slide the right foot to figure 3, or into the place of the left, taking left up ready for the next movement.

Step forward with left foot to figure 4.

Let the right foot follow the cross line to figure 5.

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Slide left foot into place of right, taking right up and holding it up for the repetition, etc.

This will be found more difficult to execute than exercise No. 2, but as it gives the actual movements of the feet for the turning toward the left, it should be thoroughly mastered.

After conquering the foregoing exercises with the help of the diagram, let your pupil try them without the assistance of figures, keeping waltz time.

ROTARY MOVEMENTS.

The pupil having acquired the step in a stationary position, should now be placed on diagram No. 4 in order to practice the turn.

Size of diagram about three feet square. Place them on the figures 2 and 3, on the upper left-hand corner, facing so that the square is on their right, and back of them, giving the following explanatory instructions as they make the movements:

Step backward with the left foot to 1, turn one quarter around toward the inside of the square, and step with right foot on 2, carry the left to 3.

Step with the right foot straight forward to 1.

Turn one-fourth and place left on 2.

Close right to 3.

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They will now be standing on the lower corner, with the square on their right and back, as in the beginning.

No. 4.

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The following movements will be a repetition:

Step back with left foot to 1.

Turn one-fourth around and place right foot on 2.

Close left to 3.

Step forward with right foot to 1.

Turn one-fourth around and place left foot on 2.

Close right to 3.

This will bring them entirely around the square, walking the movements, and turning one-fourth on every second count toward the right.

Now let them repeat the movements, making every third count a slide, or chasse, to complete each step, as in diagrams 2 and 3.

It will assist your pupil to turn in the right direction, if you tell them to step on the figures as they read them on the floor.

Don't let them turn in the direction that will bring them on a figure 2 wrong side up.

Diagram No. 5 is intended for practice in turning to the left, and is the same size as No. 4.

No. 5.

It will be seen that the right foot moves backward on the first bar, and the left foot forward on the second, which is the reverse of the movement required in order to execute Exercise No. 4.

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Directions :—standing on the figures 3 and 2 of the upper right hand corner, with the square at left and back.

Step backward with right foot to 1.

Turn one-fourth toward the left, placing left foot on 2.

Close right foot to 3.

Step forward with left foot to 1.

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Turn one-fourth toward the left, placing right foot on 2.

Close the left foot to 3.

The following is a repetition:

Step back ward with right foot to 1.

Turn one-fourth toward the left, placing the left foot on 2.

Close the right foot to 3.

Step forward with left foot to 1.

Turn one-fourth toward the left, placing the right foot on 2.

Close the left foot to 3.

Now let the entire movements be repeated adding the slide or chasse for every third count.

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Thorough practice on the foregoing exercises will produce that ease of movement so necessary to a person who would become a graceful dancer.

Much valuable time may be lost in experimenting, therefore do not be too hasty in allowing pupils to try movements with a partner who is not thoroughly capable of assisting rather than interfering with the novice.

Our next exercise will be for executing four waltz steps, and at the same time making two complete turns. We consider a waltz step complete in three movements, taking one bar of music, to which we count three, and is finished with all weight on the foot that makes the first count.

It requires two complete waltz steps to make one full turn in either direction, which will be explained in conjunction with the following diagram:

No. 6 Turning Toward the Right .

These figures may be made temporarily with chalk.

Standing on the two OO, with the figures directly at the back, facing as per dart.

Step backward with left foot to 1.

Turn enough toward the right so that the learner can step past the figure 3 with the right foot on to 2.

Close left foot to figure 3.

Step on to figure 1, with right foot beginning to turn.

Turn enough toward the right, so that the left foot can be placed on to figure 2, facing as per dart.

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Close the right foot to figure 3.

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The following is a repetition:

To repeat, it will be found necessary to turn the left heel well out as it is placed on the figure 1, beginning to turn toward the right.

At the finish of every step, or third movement, the pupil will be facing as per dart.

Continue until they have turned several times, moving in one direction. When the pupil can execute this exercise without the use of the diagram, they can waltz one way.

The third movement or count must be a slide or chasse, the same as the foregoing exercises.

It is seldom necessary to place the following diagram on the floor. as the pupil may use the same one for turning toward the left, paying no attention to the figures coming up-side down.

No. 7. Turning Toward the Left .

The gentleman now stands on the two characters, (OO) facing as indicated by the dart, which brings the figures back of him.

Step backward with right foot to figure 1.

Turn enough toward the left, so the left foot may be placed on the figure 2.

Close the right foot to the figure 3.

He will now be standing on 3 and 2 facing as per dart.

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Turn the left foot well out, and step on 1.

Turn enough toward the left so that right foot can be placed on the figure 2.

Close the left foot to the figure 3.

The pupil will now be standing on the second 3 and 2, facing as per dart.

In stepping to figure 1, with right foot, the heel must be turned well out, which will indicate direction of turning.

BACKWARD.

Next comes the moving backward, which we consider the most difficult to execute.

Step backward with left foot, count 1.

Step backward with right foot, count 2.

Slide the left foot backward, raising the right quickly, and letting it remain up to begin the next count.

Step down on right foot back, count 1.

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Step backward with left foot, count 2.

Slide the right backward, raising the left quickly, and letting it remain up to begin the next count with.

Now repeat, moving around the hall, until the movement becomes easy.

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Occasionally, you will have a pupil, who will make difficult work of this movement, especially the third count, or slide. In such a case, have them stand on one foot, and try moving backward with a sliding movement, without the assistance of the other foot.

Let them practice this with each foot, as it will overcome the difficulty in question.

For further practice in this movement step back with right foot, slide the left foot back, taking right up, step down on right again, sliding left as before, and let it be continued as many times as it may be found necessary, then step back with left foot, slide the right and continue as explained.

It must be understood that the foot stepping backward must be raised quickly, as the slide is made.

We will now conclude that turning toward the right and left and the movements backward have been mastered, and ready to be joined together, as the timber of a house is prepared before putting up.

Now make one complete turn toward the right, which will take two waltz steps and two bars of music, and end with the left foot up.

Step back with left foot, making one waltz step, moving backward, which will take one bar, and end with right foot back and up.

Step down on right foot and make two waltz steps, turning completely around toward the left, taking two bars, ending with right foot up.

Make a waltz step backward, the right the first count, which will end with left foot free to begin the turn again toward the right.

ABBREVIATED DESCRIPTION OF THE ABOVE.

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Make one complete turn toward the right.

Make one waltz step backward.

Make one complete turn toward the left.

Make one waltz step backward, etc.

The above formula is for the beginners to master, changing the turn from one direction to the other, and make them understand, after this has been accomplished, that there is no fixed rule for the number of times they should turn one way, and that one waltz step backward, no matter which way they are turning, places the feet in position for changing the direction.

When beginning a turn always complete it, is a rule which should be adhered to, or otherwise you would force the lady to move backward, which would be contrary to the customary routine of direction.

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The above lesson may be given within one hour, making your pupil understand the step and the variation of direction, and they will be placed in a position to help themselves by practice, which is now all that they should require to perfect

LADIES' DIAGRAMS.

The following diagrams are the same as the foregoing, excepting the numbering, which shows that the lady moves forward as the gentleman moves backward.

The lady stands on 5 and 6 of the Diagram No. 1. facing the figure 1, and steps forward with right foot to 1, the left foot follows the cross line to the figure 2, the right foot is closed to the figure 3, with a slide or chasse.

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No. 1.

Step backward with left foot to figure 4, let the right foot follow the cross line backward to figure 5, closing the left foot to figure 6.

Now repeat, making every third movement, or count a slide, or chasse.

For diagram No. 2, stand on the figure 5 and 6, and step forward with left foot to figure 1, and let the right follow the cross line to figure 2, closing left foot to figure 3.

No. 2.

Step backward with right foot to figure 4, letting the left follow the cross line to figure 5, closing the right to figure 6 and repeat.

TURNING TOWARD THE RIGHT.

For executing movements on Diagram No. 3, stand on the 2 and 3 of the lower right band corner, facing figure 1.

No. 3.

Step forward with right foot to figure 1. turn toward the right and place left foot on the figure 2, close the right foot to figure 3.

Now step backward with left foot to the next figure 1, turn toward the right, and place the right foot on the figure 2, close the left to figure 3.

Now repeat, stepping forward with right foot again, etc.

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TURNING TOWARD THE LEFT.

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Stand on the 2 and 3, of the left-hand corner of the diagram, facing the figure 1.

Step forward to figure 1, with left foot, turn toward the left, and step on figure 2 with right foot, closing the left 3.

Step backward with the right foot to figure 1, turn toward the left, and place the left foot on figure 2, closing the right to figure 3, then repeat, stepping forward with left foot as at the beginning.

No. 4.

TURNING—FOLLOWING A GIVEN DIRECTION.

No. 5.

Stand on the characters (OO), facing the figure 1.

Step forward with right foot to the figure 1, turn enough so that the left foot may be placed on figure 2, closing right to figure 3.

Step on the next figure 1, with left foot, turning the heel well out, turning enough toward the right to allow the right foot to be placed on figure 2, and close the left to figure 3.

To begin the repetition, place the right foot on the third figure 1, the toe turned well out, and continue until several turns have been made.

THE REVERSE OF NO. 5.

No 6.

Stand on the characters (OO), facing the figures as before.

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Step forward with left foot to figure 1, turn enough toward the left so the right foot may be placed on the figure 2, close the left foot to figure 3.

Now let the right foot be placed on the second figure 1, with the heel turned well out, and turn enough toward the left so the left foot may be placed on the figure 2, close the right to figure 3.

To repeat, place the left foot on the third figure 1, the toe turned well out, and continue until several turns have been made.

On the finish of the third count on both diagrams, the pupil should be facing as indicated by the small darts.

EXPERIMENT.

To test the simplicity of acquiring or teaching the waltz by the foregoing diagrams, place two upon the floor, one for the lady and one for the gentleman, thus:

Gent .

Lady .

The lady standing on 6 and 5 facing the figure 1, the gentleman on 5 and 6 with the figure 1 at his back, with hands joined.

The lady steps forward to 1, at the same time the gentleman steps backward to the figure 1, both make their second step to figure 2, and both slide or chasse to figure 3, completing one waltz step without turning.

The lady's left foot and the gentlemen's right is now free to begin another step.

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The lady steps backward to figure 4 and the gentleman steps forward to figure 4, both placing the other foot on the figure 5, and finish the step with a slide or chasse to the figure 6, which will free the lady's right foot, and the gentlemen's left, to repeat.

After the movements have been acquired in unison with hands joined, each place their hands on the other's arm, between the elbow and shoulder, and try the same movements.

Next try turning, with arms in the same position.

The gentleman steps backward with left foot, and at the same time the lady steps forward with right foot, both beginning to turn toward their right, and placing the other foot in second position, finish the step and half turn with the slide or chasse.

Now the lady steps backward with the left foot, and the gentleman 15 forward with the right, executing the some movements, the gentleman turning around the lady.

The lady turns around the gentleman on the first bar, the gentleman around the lady on the second bar, etc., one moving around the other, both stepping at the same time.

It must be understood that it takes practice to perfect the movements, no matter how well they may be understood.

CLASS LESSONS.

The pupils must be made to understand that independent movements must be acquired before attempting to dance with a partner. This may be accomplished by the individual practice of exercises introduced by the instructor, which should be of a nature to produce a light, easy carriage.

Instructors sometimes try to make their pupils dance before they have mastered the essential movements required, thus losing valuable time.

THE FIVE POSITIONS FORWARD.

Exercise No . 1.—We will consider the class to be standing in line, the ladies on one side, the gentlemen on the other.

The five positions forward and backward may be introduced for the first lesson, and will be found a study of movement to time. We have music in five-four time, especially adapted for the practice of the positions.

THE FIVE POSITIONS FORWARD.

First position.—Heels together, and toes turned well out.

Second position. Extend the right foot directly to the side.

Third position.—The right heel to the hollow of the left foot.

Fourth position.—Extend right foot directly forward, as though about to walk.

Fifth position.—The right heel to the toe of left foot.

Recover the first position, making five movements and five counts.

No weight should be placed on the right foot during the execution of the positions with right foot.

The weight may now be placed on the right foot, and the positions executed with the left.

THE FIVE POSITIONS BACKWARD.

Exercise No . 2.—The first and second positions are always the same.

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Stand in first position. Extend the right foot to the second position (directly to the side).

Third position back.—The hollow of right foot to the heel of left.

Fourth position back.—Extend the right foot directly back, as though about to walk backward.

Fifth position back.—Close the right toe to the heel of left back.

Recover the first position, and change the weight to the right, foot, and execute the same movements with left foot.

THE BOW AND COURTESY FOR THE SET DANCES.

The gentlemen all step to second position with left foot, and turn one-fourth around, placing the right in third position back, then make a bow and recover position, and then make a bow to the opposite line, which, if properly executed, will consume the entire eight bars of music written for this purpose.

The ladies, at the same time, step with right foot to second position, and turn one-fourth around, placing the left in fourth position back, with all weight on it, and bend from the waist, and bend the left knee. Recover position, and place the right foot in fourth position back, with all weight on it, bending as before.

For the practice, play the first eight bars of the quadrille, making the bow and courtesy consume the full time.

WALKING.

As I often find my pupils at a loss to know what to do when I say walk forward a certain number of steps, and backward the same, I introduce an exercise which requires but very little practice, and saves time in the end.

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All begin with left foot and walk three steps straight forward, ending with weight on the left, closing the right foot to third position back after the third step, and then walk backward three steps, beginning with right foot, and closing left to first position after the third step; repeat several times.

CHASSE.

This movement I consider one of the most important, as it is essential to nearly every round dance, and unless the pupils can execute it, there is no use in going any further, and to advance a class rapidly, it must be given unlimited practice. For this purpose, I let my class join hands, forming a complete circle around the hall, and practice the movements both toward the right and left, as follows: Step to second 17 position with left foot, and slide the right foot into place of left, displacing left, letting the left remain raised clear of the floor until I again give the order to step.

Call it as follows:—Step, slide, step, slide, etc.

At the word slide, the left foot must be up from the floor, and not be placed down until the count of one is given, or the word stop as the case may be.

Practice this faithfully in both directions, and if you find a pupil who fails to get the right movement, take them to one side at your leisure and explain the movement more minutely, as it positively must be acquired before combining movements for steps.

A pupil who can step to a given point, either to the side, forward, or backward, and can slide the other foot six inches past the point, shows natural ability, and will encounter no difficulty with the ordinary dancing.

The two movements, (step, slide), are the second and third movements of the waltz.

THE WALTZ PRACTICE.

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Now form the class in a straight line, the gentlemen on one side, the ladies on the other.

The ladies now step straight forward with right foot, the gentlemen at the same time backward with the left foot, placing weight upon it.

Carry the foot that is free to the side for the second movement, slide or chasse for the third movement, completing the step, and with the ladies' left and the gentlemen's right foot up, ready to begin the next step.

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Ladies step backward with the left foot, and at the same time the gentlemen step forward with right, placing weight on it, count 1, place the free foot to the side with weight, count 2.

Slide or chasse, count three, thus completing another step and freeing from weight the right foot of lady and the left of gentleman, to repeat.

The diagrams on Page 17 will show the movements of the feet, the ladies standing on the 5 and 6 of their square, with the figure 1 in front of them, and the gentlemen standing on 5 and 6, with the figure 1 back of them. It will be seen that the gentlemen step back as the ladies step forward, and vice versa, and although the ladies are on one side and the gentlemen on the other, the feet will be working in unison, and the possibility of acquiring the waltz within a very short time will be realized.

The movements as shown by the square may be walked at first until the outlines of the diagrams have been mastered; then add the chasse or slide, for every third movement, which completes the step.

One hour spent on this exercise will save many hour's work.

The step as explained gives the movements of the feet for turning toward the right, which must be mastered before trying to reverse the movements.

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Now let the class advance to the centre of the room and join both hands with the opposite, and execute the same movements in this position, without trying to turn.

Now let them place their hands on each other's arms, between the elbow and shoulder, and practice the movements in this position , trying the turn.

The lady beginning by turning around the gentleman after making the first step forward, which necessitates making the second step forward and finishing the third with a slide.

The gentleman now steps forward with right foot and turns around the lady in the same manner, etc.

After accomplishing that which has been intended for practice much depends upon the instructor to introduce dances which will prove interesting and keep the class at work, as herein lies the great secret of making a success of teaching.

I have used one dance for this purpose for several years, viz., The Waltz Minuet, by J. F. Davis, and so far have been unable to find anything to take its place, as the music is easy to follow and it gives the pupils the required practice of starting, and also encourages them to continue when on the point of sitting down, and I positively assert that I can get more practice out of my class in one evening by introducing this Minuet than is accomplished in the average schools in four sessions.

I end every square dance with it, thus continually forcing the practice of the waltz.

The Minuet is readily acquired in line, thus, the ladies standing on one side, the gentlemen on the other.

All step forward with right foot (both ladies and gentlemen), and 19 close the left foot to third position back, retaining all weight on the right foot, count 3, one bar.

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All step backward with left foot, and close the right foot to first position, without weight, count 3, one bar.

Repeat this several times, for the practice of the right foot forward, the left foot backward.

Now reverse it, stepping forward with the left foot, and closing the right foot to third position back, (weight on left foot), count 3, one bar.

Step backward with right foot, and close the left to first position, weight retained on right foot, count 3, one bar.

Repeat this several times, for the practice of the left foot forward, and the right foot backward.

Now combine the two movements with the bending of the knees, and the promenade, still standing in two lines, as follows:

All step forward with right foot, and close the left to third position back, one bar.

Bend both knees, one bar.

Step backward with left foot, and close the right to first position, one bar.

Rest one bar, making four bars.

Step forward with left foot, and close the right to third position back, one bar.

Bend both knees, one bar.

Step backward with right foot, and close the left to first position, one bar.

Rest one bar, making in all eight bars.

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All walk straight forward, beginning with right foot, one step to every three counts, or making three steps, three bars, recover first position, one bar, completing twelve bars.

Bow and courtesy, three bars.

Ladies step forward with left foot, and gentlemen step forward with right foot, assuming waltz position, and the gentlemen will find the left foot free and the lady the right, ready to begin the waltz, and the whole will be completed in sixteen bars.

WHAT TO TEACH, AND WHY.

There are nearly, if not fully three hundred round dances, and the question arises, of what are they composed?

We will try to answer, and reason the subject out, and believe the experienced teacher will agree with us.

We could give many comparisons to add force to our reasoning, but will take music as an example.

The thousands of compositions have for their basis the scale of seven tones, and the semitones.

20

Now the pupil in music is required to practice these scales in various ways, preparatory to executing the finished compositions.

The many new works are composed of a few old dances, which are known as the Redowa, Mazurka, Polka, Waltz, and Waltz to Schottische time, and a few movements not classified as dances, such as chasse, hop, step and close, bow and courtesy, etc., all of which are used in their composition, more or less.

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The question is, how many instructors teach the movements and dances mentioned? Echo answers, but few. This we often have an opportunity of proving, when giving instructions on some dance which may be composed of a Redowa or Muzurka step.

If the class is instructed in the dances mentioned, as a foundation, they will be able to analyze a combination dance, and could be instructed without the teacher illustrating a step.

The most essential thing is to teach first what the dances are composed of, and short work in teaching the combination dances will be assured. New dances are formed annually, by merely elaborating or changing the combination of the movements of the old ones; the new arrangement being set to music and given a name, becoming a new dance.

THE REDOWA.

By teaching the Redowa you will greatly assist your pupils in perfecting the Waltz. It differs from the Waltz, however, in accent, the movement, chasse, or slide coming on the second count.

The step is composed of three movements, equally divided, and may be danced in Waltz position, with continuous rotary movements, reversing as in the Waltz, but we should advise its being danced with two steps straight forward in open position, with gentleman's right arm at lady's waist, as in the Waltz, the other to the side.

After counting three twice, gentleman turns toward partner and joins left hand with lady's right, both executing the step sideways, counting three. The turn should be finished, by both stepping in the opposite direction, counting three and releasing hands, to repeat.

To teach it stand the class in line, ladies on one side, gentlemen on the other. Now direct them to step as follows: Gentlemen toward the left, ladies to the right.

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The gentlemen make a step to the side, with left foot, count 1. Slide the right into place of left, count 2. Step down on left, count 3.

Make the same movements toward the right. The ladies make the same movements, beginning with right foot. Now after sufficient practice has been given the step to each side, try moving straight forward, and after this has been acquired, let the gentlemen take partners and promenade several times around the hall with the step, and finally two steps forward, and two to complete the turn, etc.

21

The dance will be found easy and pleasing, and forms an important part of many combination dances.

Redowa, Yorke, or Newport music will be found appropriate for practice.

THE MAZURKA.

The time and music is the same as for the Redowa and Yorke, but requires the addition of a Redowa step to make the dance complete, as a Mazurka step ends with the foot that makes the first count from the floor, and in order to reverse the direction, the Redowa step must be added, which ends with the leading foot down.

The class should understand what a Mazurka step is, independent of any other movement which may be added to complete the dance.

The class stand in line, as for the Redowa.

Gentlemen step toward the left, count 1, close the right to first position, count 2, raise the left foot up in front, count 3.

Ladies begin the same movements with right foot.

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This constitutes one Mazurka step, and it should be repeated as many times in one direction as space will admit, and then change, moving in the opposite direction the same, always raising the foot in front that makes the first step.

After the class understands the step, then let them add a Redowa step after each Mazurka, and they have the dance known as the Mazurka complete. The turn is made on the Redowa step.

THE POLKA.

The class in line as before.

The first practice for the Polka should be taken on the short steps, the gentleman stepping on left, right, left, the lady the reverse, counting 1, 2, 3, rest, and change the direction and count the same. The rest is very short, but gives time for changing the direction.

After these movements have been acquired, then the slide for the glide polka, which precedes the movements explained, should be added.

Gentlemen step to the left with left, and close the right to left, taking the left up, count 1, repeat the movement, count 2, and step with left, right, left, to complete the step.

Repeat in the opposite direction.

The ladies begin the same movement with right foot.

The turn in the Polka is made on the count of three and rest.

New dances should be introduced as rapidly as possible for the purpose of interesting the class and getting them to practice, as they are virtually practicing the old ones while working on what is called new.

QUADRILLES.

Much time may be saved in teaching the set dances, by teaching the changes they are composed of, before forming into sets.

Have the gentlemen take partners and form into two lines, thus: O, representing the lady; X, the gentleman, the two lines facing each other.

Now let the couples at the head make the right and left as example for the rest, then all try the change several times until it is understood, and then take the promenade, ladies' chain, etc.

Four numbers of the Quadrille may be danced through to the music in this position, and the instructor can readily see all to the best advantage.

The suggestions outlined in this work may evolve many new ideas in the minds of readers.

By subscribing for our monthly paper, the Two Step , you will get a description of the best works, both in round and square dances.

The German.

If it is to take place at some hotel, at summer resorts, usually some lady who is popular in the house, takes around a paper to the guests, and obtains a sum of money to buy the favors.

From twenty to thirty dollars will buy enough for about twenty couple, and the favors can be procured from firms who deal in these things in all the large cities.

There are miniature violins, pistols, ladies' hats, bottles, handmade fruits, such as apples, pears, peaches, plums, and pretty souvenirs of the place you are in, and in fact anything that one would prize as a little gift, and not too expensive.

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If the cotillion were composed of twenty couple, you would require twenty of each article chosen for the figure, and as many different favors as you have favor figures. A program of twenty properly chosen figures, makes a lengthy program, and you may have every other one, or every third a favor figure, and the balance plain.

Many favors may be home-made, such as paper flowers, etc.

Prior to the event partners should be chosen, and the number of couples decided on, which should be even.

Next, choose your matrons; two will answer, and they should be the most popular ladies of the place. These ladies give a dignity to the affair, and will arrange the favors, and see that they are properly given out for the various figures.

The figures must be decided upon, numbered, and their names written out on a paper for the leader's reference, and a whistle provided for signals.

The leader must understand the figures to be performed thoroughly.

We will suppose the cotillion to consist of twenty couples, which should be numbered as follows:—seat ten on one side of the 24 hall, and ten on the other, and number each side, beginning nearest the music, from one to ten. All this should be arranged in detail, previous to the affair.

If convenient, decorate the hall with plants, especially at the head, or where the matrons and favors are located.

It is the leader's place to see to the details in general.

The first and second couple should get together, and understand the figures to be used.

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A table must be placed at the head or side of the hall, where it is decided the matrons should be located for the purpose of the display of favors, and seats for the matrons provided.

The March should be formed if convenient, in an adjoining room, as shown by the diagram.

No. 1

and the march will end with each couple opposite their respective places for the evening.

All is now in readiness.

The leading gents will now conduct the matrons to their place of honor, and they are to remain standing in front of the table.

The gents now retire, and take their places at the head of the march, and march into the hall, the couples keeping at least about four feet apart.

March around the hall the shortest way to where the matrons are standing , and address them, each couple in turn as they pass.

After the last couple have made their address, the matrons take their seats, and the march continues as follows, or other figures may be used *ad lib* .

25

The Opening March.

March once around the hall after the address to matrons, and begin all new figures at the head.

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Come down the center in couples and separate at the foot, gents to the left, and ladies to the right, marching in single file, and when meeting at the head, continue the march in single file, one line passing the other, the gents on the outside, and march around the outside to the foot, and when meeting at the foot, pass each other once more, and continue in single file to "the head of the hall, and march down the center with partners in couples, and when at the foot, first couple move to the left, the second to the right, etc., and march to the head of the hall, and come down in platoons of four, thus:

No. 2.

When at the foot of the hall, one couple march to the left, the other to the right, and march around on the outside, and turn when opposite the center, toward the center, thus:

No. 3.

It will be seen that the couples are marching directly toward each other to the very center of the hall, and will meet. When they meet, each gent takes a new partner, one marching towards the foot, the other towards the head, thus:

No. 4.

26

When they reach the head, and the foot of the hall, they separate, and march in single file, as shown by diagram No. 5.

No. 5.

It will be seen that you will meet your own partners, when one-half of the hall has been reached.

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You now take your own partners and march again to the center of the hall, and separate from partners, enough so you can march straight across. making a countermarch as shown in diagram No. 6.

No. 6.

After each section of march has crossed to the opposite side of the hall, gents passing outside, ladies inside, separate and march single the in opposite directions as shown by diagram No. 7.

No. 7. In No. 6 they are marching away from the center.

27

Now each section of four march to the four corners of the hall, in single file, and march completely around to the opposite side, and it will be seen that four gents will pass four ladies at the head, and also the same at the foot, and the gents should pass the ladies on the outside, and when all have marched around to the side they started from, they will meet their own partners, and then again march to the center with them as in No. 3.

When the couples meet in the center this time, come down in fours as in diagram No. 8, towards the foot of the hall.

No. 8.

Now separate, one couple going to the left, and one to the right, etc., and march around to the head of the hall, and come down, one couple behind the other, and when you get to the foot of the hall, if number one is to be seated on the right, they should turn to the right, if on the left, turn that way, and the second first couple turning toward the side they belong on, and when all are opposite their places, they turn facing toward each line, and then address partners, and then the opposite side.

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The leader then blows his whistle, and the couples take their respective seats, and the music ceases.

It is not advisable to have the march long, but if desired, other figures may be added.

The leader must instruct the music as to signals.

One whistle may be for the music to begin.

Two whistles to begin the figures.

One whistle for those dancing to take their seats.

Two whistles for the next to start.

Three whistles for the music to cease, etc., or signals may be arranged to suit the leader of the German.

28

The German.

No. 1, The General Round .

I usually open with this figure without favors.

The first ten couples on the leader's side waltz.

Signal .—All join hands, partners on your right, and circle around toward the right with waltz step.

Signal .—The ladies step to the center and join hands, the gents join hands outside, and ladies circle to the right, gents to the left, and come to a stop when opposite partners. All keep the hands joined, the gents raise their arms, and pass them over the ladies' heads,

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partners on the right. This forms a braid, chain, or what may be called a basket. Now circle toward the right, with a short waltz step, and if the hall is not square, the leading couple breaks the chain near the center of the hall, all others keeping their hands joined.

The two ends when the chain is broken, fall back, and all moving backward to the side of the hall.

The gents now raise their arms, and the ladies still retain hands, and with waltz step, move across to the other side of the hall.

They now disengage hands and turn around, and both lines move forward toward each other, and waltz until signaled to seats.

Now the other side is signaled to execute the same movements.

If the room should be large enough, the entire cotillion may perform this figure at the same time.

No. 2, Favor Figure .

To give an idea of favoring, we will say in this figure that one side favors the other, and the favors used will be a pistol for the lady to present to the gent, and a little hat for the gent to present to the lady.

Signal .—The leader's side waltz.

Signal .—They all go to the table and take one of the favors intended for the figure, and present it to one of the number seated they desire to finish the waltz with, the lady pinning the favor on the gent's coat, and the gent pinning their favor onto the lady, 29 and then all waltz until signaled to seats, when the gents seat the ladies in their respective places, and take their own.

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No. 3, Have a Hack .

This figure may be used as a favor figure for the ladies, and preparations must be made previous to the evening.

Procure enough paper bags, (size ten pound,) for each gent, which should be marked with the name of popular hotels throughout the country, and are to be used as caps for the gents.

When ready for the figure, the ladies adjourn to an adjoining room, and there wait for the signal.

A rope some thirty feet long should be held from near the door, out into the hall by two little boys, or some one not engaged in the German.

The gents now don their paper hats, choosing the hotel they wish to represent, and take their places back of the rope, which is supposed to act as a guard or railing.

The gents are supposed to be hack drivers, and their duty is to procure a passenger for their house, and when the ladies are signalled to enter, the gents begin to yell out, "This way for the Astor House," or whatever hotel they may represent, and all is confusion, and the ladies of course, take their choice, and pin their favor onto the gent, and promenade.

When all are favored, the music is signaled to play, and all waltz until signaled to seats.

Twenty favors are all that are required for this figure.

No. 3, Favor Figure .

Signal ,—Two couple from each side waltz.

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Signal ,—The four couples now proceed to the table, and procure an article decided upon for the favor, and the lady favors some gent that is seated, and the gent some lady, and waltz, which brings eight couple on the floor, and continue until signaled to seats, when the gent seats the lady in her respective place, and then resumes his own.

30

The next two couple from each side should now be signaled to waltz, and then be signaled to procure favors, and favor some one seated in the same manner described.

In this figure, one lady or gent may be more fortunate than another, in the way of being favored several times, before the figure is finished.

If desired, only one couple from each side may waltz, which gives a greater opportunity for one receiving more favors than another.

In purchasing favors for this figure, you may get them assorted, say five different articles, and enough to make forty.

No. 4, Diminishing Rounds .

One side waltz, and at the signal, each lady chooses another lady, and each gent another gent from those seated, which brings all on the floor, and form in the center of the hall two gents facing two ladies, and the remaining couples take their places, one back of the other, which brings the formation thus:

Now have the two ladies and two gents who are facing each other, join hands, forming a small circle, and with the waltz-step, circle once around to starting point, the back couples standing motionless.

The gents who have executed the circle, now raise their arms, and the ladies pass under, the gents moving forward at the same time, meeting another couple.

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Now join hands with the couple you meet, and four hands around, which makes two circles moving at the same time.

The gents raise arms again, and ladies pass under as before and circle with the next, and so on, until all are moving at the same time, and as you finish and pass out at the end, form a line across the end of the hall, which will make a line of ladies and 31 gents facing each other, after all the circles have been finished, thus:

The leader now gives the signal, and all waltz forward, and take the opposite lady to finish the waltz, until signaled to seats.

No. 5, Puss in the Corner .

Four couple waltz, two from each side, and at signal, gent conducts partner to one corner of the hall.

The gents now take their position in the center of the hall, and one is permitted to choose another from those seated.

We now have four ladies, one in each corner, and five gents in the center, who join hands and begin to circle as rapidly as possible, and at a signal, run for a partner.

The gent who gets left, takes his seat, and the four couple waltz until signaled to seats.

The next four couple execute the same figure, etc., until all have danced.

No. 6, The Vanquished Couple .

Place four chairs in the center of the hall, as they would be placed for a row of seats, only every other one facing the opposite direction.

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Now let two couple from one side, and three from the other, waltz, which makes five couple on the floor, and but four seats.

32

At the signal, each gent tries to seat his partner in one of the chairs, and the one that fails, retires to seat.

Now we have four couple left.

Remove one chair and repeat the figure, the one failing to seat partner, retiring.

Continue removing a chair each time until but two couple are left, and but one chair, and the couple who succeeds in seating partner the last, may remain on the floor for the next set, now let the next two couple from each side waltz, making the five couples again, and replace the chairs, etc.